

THE QUEEN OF FASHION

THE BEST LADIES' FASHION JOURNAL PUBLISHED.

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WISHING YOU A MERRIE CHRISTMAS!



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CHRISTMAS, 1894.

Christmas once more! The season
Of joy and peace on earth;
When all is full to overflow
Of happiness and mirth.
When every heart with gladness
Is fain to chirp and sing;
When Care and Crabbed Fancies fly,
And Kindliness is King.

CHRISTMAS IN YE OLDEN TIME.

(From Sir Walter Scott's MARMION.)

The damsel donned her kirtle sheer;
The hall was dressed with holly green;
Forth to the wood did merry men go
To gather in the mistletoe.
Then opened wide the baron's hall
To vassal, tenant, serf and all;
Power laid his rod of rule aside,
And ceremony doffed his pride.
The heir with roses in his shoes,
That night might village-partner chuse;
The lord underrogating share
The vulgar game of post-and-pair.
All hailed with uncontrolled delight
And general voice, the happy night,
That to the cottage as the crown
Brought tidings of salvation down.
The fire with well-tried logs supplied
Went roaring up the chimney wide;
The huge hall table's oaken face,
Scrubbed till it shone the day to grace,
Bore then upon its massive board
No mark to part the squire and lord.
Then was brought in the lusty brawn
By old blue-coated serving-man;
Then the grim boar's head frowned on high,
Crested with bay and rosemary.
Well can the green garbed ranger tell
How, when and where the monster fell;
What dogs before his death he tore,
And all the baiting of the boar.
The wassail round, in good brown bowls,
Garnished with ribbons, blithely trowls.
There the huge sir-loin reeked; hard by
Plum-porridge stood and Christmas pie;
Nor failed old Scotland to produce
At such high tide her savoury goose.
Then came the merry masquers in
And carols roared with blithsome din;
If unmelodious was the song
It was a heart note and strong.
Who lists may in their mumming see
Traces of ancient mystery;
White shirts supplied the masquerade,
And smutted cheeks the visors made;
But, oh! what masquers richly dight
Can boast of bosoms half so light!
England was merry England when
Old Christmas brought his sports again.
'Twas Christmas broached the mightiest ale,
'Twas Christmas told the merriest tale;
A Christmas gambol oft would cheer
The poor man's heart through half the year.

The Art of Gift-Giving.

THE CORRECT basis of the judicious bestowing of Christmas and other festival presents, is the thorough knowledge of the necessities of the one who is to receive such gifts.

It must be remembered that the possession of one uncalled for, or extra article, a little above or beyond the belongings of a person, creates the desire or need for the ever accompanying something else; for example, a youthful but sensible little bride recently declined the offer of very handsome gift—a parlor-lamp—because she was going to board, and had no table for the lamp to stand on, and even if she had a table there certainly was no spare corner in which it could be placed in her small but dainty bed-room, and besides "you know," she continued, "I should also require a lamp mat, an oil can, and an everlasting supply of the finest oil."

If the acquisition of an un-needed article is so undesirable to a really well-to-do person, how much greater evil will result from the giving of a high-class gift to a wage-earner.

Just now, no doubt, every housewife who reads THE QUEEN OF FASHION is puzzling her weary brain over the question, What shall I give to my good helpers? Generally the mistress knows what her maid has, and it is very easy to find out what she really needs to render her wardrobe more complete, or what she would earnestly like to have, but in buying the specified article care should be taken that it be in keeping with the other belongings with which it is to be associated.

The same rule can be correctly applied in the picking out of presents for the various members of the household, outside relatives and friends. It is only when the rich give to the rich that the consideration of real requirements may be waved or give place to the suggestions of good taste and liberal inclinations, regardless of consequences.

MARY E. LAMBERT.

Christmas Observances.

"A MERRY CHRISTMAS and a Happy New Year" was an old English greeting shouted from window to street and from street back to window again, but the Christmas tree, so dear to childish hearts, is undoubtedly of German origin, while the Christmas stocking comes from Belgium or France.

The original significance of the Christmas tree is apt to be overlooked in these later days; the children are seldom told that the evergreen was chosen as a representative of the Tree of Life; that the wax tapers are symbolic of the Light of the World, and the glistening gilt stars reflect the glory of the Star of Bethlehem.

The mistletoe bough has also a bit of history back of its pretty sentiment. It was regarded by the Druids with religious veneration, and its berries of pearl as symbolic of purity were associated by them with rites of marriage. From this the transition was slight to the lover's kiss beneath the transplanted branch, at Christmas tide.

St. Nicholas—the patron saint of the Yule tide—is the Santa Claus of Holland, the Samiklaus of Switzerland and the Sonner Klaus of Helgoland. He does not always drive reindeer; in Belgium the children polish their shoes, fill them with oats, carrots or hay, and set them in the fireplace for their good St. Nicholas's beautiful white horses. In many parts of Switzerland, Germany and the Netherlands, he distributes his presents on St. Nicholas' eve—the 5th of December—instead of Christmas eve.

In France, New Year's day is generally observed rather than Christmas for the distribution of gifts, and the children are not on the look-out for a big, jolly old man in furs, but for the dear, gentle Christ-Child. Jesus bambin, who comes with a convoy of angels loaded with books, toys and sugar plums. In Austria they cling more closely to old legends and put candles in the windows on Christmas eve that the tender Christ-Child may not stumble and bruise his feet in passing through the village. Throughout Northern Germany the tables are spread and lights left burning during the entire night, that the Virgin Mary and the angel who go by when everybody sleeps, may find refreshment for their long journey.

In some places in Bohemia, they use the manger as the receptacle for the presents which the Christ Child brings, and they picture him as coming in a golden chariot drawn by milkwhite horses.

In Alsace the Christ Child is represented—strange to say—by a young maiden dressed in white, with hair of lamb's wool hanging about her shoulders, her face whitened by flour and a crown of gilt paper set around with burning tapers. In one hand she carries a silver bell, and in the other a basket of sweet-meats.

The idea of feasting as a feature of the Christmas season prevails to such an extent, that in Norway offerings of little cakes are made through holes picked in the ice, to the Spirit of the Waters, and in staid old Devonshire, on Christmas Eve, the farmers wassail the apple trees in the orchards, wishing the trees all health and happiness.

"Peace on earth, good will toward men," is prettily illustrated in the Scandinavian custom of shining the shoes of the entire household, great and small, and setting them close together in a row, so that during the year the family may live together in peace and harmony.

The Breton peasants have a pretty superstition that the cattle kneel down together at midnight on Christmas eve, and that they are given the power of speech during that one night, because their ancestors were present at the nativity.

In Poland, it is believed that on Christmas night the heavens are opened and the scene of Jacob's ladder is re-enacted; that the angels go and come at will on the golden span between heaven and earth, visiting their loved ones and comforting the poor and lonely.

POPULAR CHRISTMAS CAROLS.

GOD REST YOU MERRY, GENTLEMEN.

God rest you merry, gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day
To save us all from Satan's power
When we were gone astray.
O tidings of comfort and joy,
For Jesus Christ our Saviour was born on Christmas Day.

CAROL, BROTHERS, CAROL.

At the merry table think of those who've none,
The orphan and the widow, helpless and alone;
Bountiful your offerings to the altar bring,
Let the poor and needy, Christmas carols sing.
Carol, brothers, carol,
Carol joyfully,
Carol the glad tidings,
Carol merrily.
And pray a gladsome Christmas,
For all good Christian men,
Carol, brothers, carol, Christmas come again.

ON CHRISTMAS DAY IN THE MORNING.

And all the bells on earth shall ring,
On Christmas day, on Christmas day!
And all the bells on earth shall ring,
On Christmas day in the morning.
And all the angels in heaven shall sing,
On Christmas day, on Christmas day!
And all the angels in heaven shall sing,
On Christmas day in the morning.

SO, NOW IS COME OUR JOYFUL'ST FEAST.

So, now is come our joyful'st feast,
Let every man be jolly;
Each room with ivy leaves be drest,
And every post with holly,
Though some churls at our mirth repine,
Round your foreheads garlands twine;
Drown sorrow in a cup of wine,
And let us all be merry.
Now all our neighbors' chimneys smoke,
And Christmas logs are burning;
Their ovens they with baked meats choke,
And all their spits are turning.
Without the door let sorrow lie,
And if for cold it hap to die,
We'll bury 't in a Christmas pie,
And evermore be merry.
The client now his suit forbears,
The prisoner's heart is eased;
The debtor drinks away his cares,
And for the time is pleased,
Though other purses be more fat.
Why should we pine or grieve at that?
Hang sorrow! care will kill a cat,
And therefore let's be merry.

THE BOOK TABLE.

Ten Good Books for Young People.

- "Pilgrim's Progress," John Bunyan.
- "Little Women," Louisa Alcott.
- "Uncle Tom's Cabin," Harriet Beecher Stowe.
- "Little Lord Fauntleroy," Frances Hodgson Burnett.
- "David Copperfield," Charles Dickens.
- "Alice in Wonderland,"
- "Hans Christian Andersen's Fairy Tales,"
- "Æsop's Fables,"
- "Robinson Crusoe,"
- "Water Babies," Charles Kingsley.

"THE WOMAN'S BOOK" (Charles Scribner's Sons), is a thorough review of this so-called woman's century in two volumes, which deserves the thanks of the sex for the excellence of the material and the manner in which it is presented. "Occupation for Women;" "Women in their Business Affairs;" "Woman's Opportunities;" "Social Usages;" "Housekeeping;" "Hygiene;" "The Training of Children;" "Education of Women;" "Decoration and Furnishing;" are a few of the topics discussed by the ablest writers, forming an invaluable compilation for the end of the century woman.

SCHOOLS AND MASTERS OF SCULPTURE, by Miss A. G. Radcliffe, (D. Appleton & Co.) is another collection of information never before to be obtained from a dozen books. Sculptors and sculptures of all ages and nations from the earliest Egyptian to the present time are thoroughly described and illustrated. Egyptian, Assyrian, Asiatic, Greek, Roman, Early Christian, Mediaeval Cathedral, Age of Renaissance, Italian, French, German, English, 19th Century, Museums of Europe, and Museums of America, are treated in the order named.

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Five standard books bound in white and gilt, good paper, beautiful type—such as usually sell for 25 cts. each.
Or, twelve sheets of popular music, vocal and instrumental;
Or, three books and six sheets of music.
See lists on our Premium Page.

CHRISTMAS HOLLY.

THE round, bright sun in the west hung low;
It was old fashioned Christmas weather.
I remember the fields were white with snow
As we stood by the stile together.
In the woods the berries grew thick and red,
Yet I lingered and called it "folly,"
When you said with a smile, "Let us cross the stile
And gather some Christmas holly."

But over the fields by the frozen brook
We went where the bows were sprinkled
With snow; and deep in a sheltered nook
The waterfall faintly tinkled.
A brave little robin sang out in the cold.
It was only young lover's folly,
But we listened so long to the redbreast's song
That we almost forgot the holly.

Then the light died out of the golden day,
And the moon showed his silvery bow,
But we never knew if our homeward way
Lay through rose leaves or drifted snow.
One bright star shone in the pale, clear sky,
And my mother said it was folly,
To listen so long to a robin's song—
But we brought home the Christmas holly.

—E. Matheson.

OUR PRIZE STORY.

The \$10.00 Gold Piece offered for the best original Christmas Story, has been awarded to Miss Laura A. Smith, Indianapolis, Ind.

A Woman's Ambition.

JEAN turned and said good night at the door. There was a diminishing rumble of wheels on the stone pavement, and she was alone. She walked quickly across the hall and opened the door of her sitting room. Red coals glowed in the grate and she was drawn towards it. She leaned her elbow upon the mantel and ran her gloved hand through her hair. Her loosened cloak slid to the floor and lay in a black and pink mass at her feet. As she stood outlined by the glow of the fire against the dark tiling she looked like some fair goddess. The mirror over the mantel reflected the queenly poise of the head crowned with golden brown hair. Two dark eyes blazed like stars; and a brilliant flush was on the usually white cheeks. The ivory satin of her evening dress took on the soft hues of a rose in the firelight. What an evening it had been! She closed her eyes and reviewed its scenes. She saw again the long dinner table with its lights, flowers and china, all mingled in a kaleidoscopic mass of brilliancy. She saw the distinguished persons gathered around the board where she herself had been the guest of honor. How they had praised her! And how sweet it all rang in her ears, for she was young enough to believe in the sincerity of praise and to love it. The name of her book was on every tongue, and Jean thought as she glanced flushed and happy into the faces bent towards hers in flattering attention. "This world can have no greater joy than this."

Now it was over; but Jean knew that in the morning she would be announced as one of the successes of the day. Her book was already in all the store windows, and representatives of the press were clamoring for her picture. She knew that in another week the invitations would pour in upon her, and people beg for introductions. She knew the world and knew her own magnetic power and brilliancy.

"How hard I have worked for it all" she said with a little sigh which was instantly smothered lest she awake the maid asleep on the couch. "But it is worth it. There is nothing so sweet as fame. If it is so grand to one standing upon the threshold—what must it be to known all over the world?"

She turned slowly from the fire; and sank wearily into the cuddling depths of an arm chair. The white lids closed over the brown eyes. Only for an instant. Then she drew herself up rigidly and looked around with a startled gaze. What odor was that which came stealing over her senses like a breath from the past? Pshaw! she was dreaming; there was no odor, save in her excited imagination. She drew a deep breath, but only to smell again the same sweet, delicate, intangible scent.

Jean turned and looked. A vase of white lilacs stood on the stand behind her. She turned with the fierceness of a tiger and tore the blossoms from the vase. A letter fell to the floor but she did not heed it. She buried her face in the cool, white blossoms and drew in deep breaths of their odor.

The room faded from her sight and she looked past the tinted walls upon a scene dimmed by years. She saw an old-fashioned garden, calm and still in the moonlight, and filled with the scent of the spring flowers. A youth and maiden stood by the sagging gate. He leaned heavily against the post and looked at her with troubled eyes. She stood tall and slender in the silver light, and her whole figure quivered with nervous excitement.

"It is the dream of my life," she said, "I shall never be happy nor contented until I have tried it. You love the country and are contented here; but I hate it. I long for the city, and people. I want to be a part of the world and to become famous. I feel here," she continued, folding her slim white hands over her heart, "that some day, I shall be famous. You cannot understand me Paul; I do not quite understand myself. Only this thing I know—I will give up home, friends, and even love, for my ambition."

A long silence followed her excited words. Then Paul spoke slowly and with repressed emotion:

"You must choose for yourself Jean," he said, "and I will abide by your decision. You are but a child in comparison with the world, and you will find it very hard to a woman. Your happiness has always been more to me than my own; but Jeanie dear, it is hard to give you up. Promise me one thing," he continued, "should you grow tired of the world, or should you find it disappointing, you will send for me. You will always find me waiting and faithful, though it be years."

Jean impatiently waved the white lilac she had plucked from the bush over the gate.

"I promise Paul, of course, and you must not think I don't care for you. I do really; only I am ambitious, and do not wish to be tied to any one."

Paul suppressed a groan. How lightly she treated it, this queer girl who had the fierceness of a wild animal and the gentleness of an angel. He felt so commonplace and dull beside her. It was a part of life, however, the renunciation of the dearest things. He was not a coward to whine about fate.

He caught the hand which held the lilac in his.

"Thank you Jean, and God bless you," he said, "I know that you will keep your promise and send for me, if the day comes that you need me."

His grey eyes looked earnestly into hers, for a moment, then he tore the lilac from her hand and was gone.

All this was six years ago. Now as Jean sat in the firelight she followed her past struggles one by one. What up-hill work it had been! Failures and discouragements on every side; and yet she had never given up. She had fought her way inch by inch, and now was beginning to taste the sweets of success. The book over which she had worked so hard for weeks had pleased the critics and her fame was assured.

But after all what did that fame mean? To have no life of her own; to stand always in the glare of the world's curiosity, and to have heralded from ocean to ocean her most trivial actions; to go daily through the same thing—dinners, teas, receptions, among crowds of people, not one of whom really cared for her; to work to the uttermost of her strength by day, and crowd her already wearied brain, by night.

The glamour was already wearing off at the edges, under the homely spell of the lilacs.

Paul stood before her, as she had last seen him, calm, gentle and sympathetic. She remembered all the kindnesses which she had valued so little then, and her heart was filled with a queer pain. What cared she for the world—or what did the world care for her? The best fame could offer was not worth a home wherein one could rest, protected by love. When her youth and beauty wore off—when she became worn out body and mind—when she became old and sick, what would the world do then? It would leave her to die alone, and would seek new celebrities.

She remembered Paul's words and said them again softly to herself. "Should you grow tired of the world, or should you find it disappointing, send for me, you will find me waiting and faithful, though it be years."

The smell of the lilacs had brought her to her senses and she realized the emptiness of her life.

Jean sat with her head bowed upon the table for a long time. When she raised it again, her eyes were wet with tears, and her face was filled with a soft light. She kissed the crushed lilacs and placed them in the vase again. All save one little spray.

Then she glided softly to the escritoire and seized a pen. She wrote hurriedly for ten minutes and slipped the letter and the bit of lilac into the envelope. Sealing and addressing it nervously, she drew a long breath.

"How they will talk," she said with a soft little laugh. "And how happy we shall be—Paul and I. It has been a fight between ambition and love but love has won. I shall mail the letter myself in the morning. Dear Paul!"

She went over and aroused the sleeping maid, and sent her off to bed; then drew the arm-chair before the grate and dreamed happy dreams, until a ray of daylight stole beneath the shade.

It was noon when Jean came from her bedroom clad in her business costume. She smiled as she saw the lilacs on the stand; and crossed to the escritoire to get her letter.

"I'll post it myself" she said. "You darling flowers, you have given me my life."

There was a business-like letter on the top of her desk. She picked it up and read. "Dear Madam: We will pay you \$10,000 in cash, with a royalty, for a volume from your pen, to be finished Sept. 1st," and the signature was that of a well-known publishing house whose name was synonymous with success.

Jean's face flushed and she gave a glad cry. "Ten thousand dollars, with a royalty besides! I shall be able to spend two years abroad. What bliss! I shall write at once and accept it."

Something rustled at her feet; it was Paul's letter. She drew a hard breath and looked first at the letter in her hand and then at the one at her feet. Love or fame? Which should she choose?

Jean's face hardened. She felt like the soldier who smells powder and is anxious to be on the scene of action. The noon-day sun filled the room with its glare.

Slowly picking up the letter at her feet, she hesitated but a moment, then crossing quickly to the grate, dropped it on the glowing coals. She did not wait to see it burn, but sat at her desk and hastily wrote her letter to the publishers. A tear fell on the page; but Jean brushed it away fiercely.

"Last night you were a romantic fool," she said, "your work lies before you, and you have no place nor time for a heart. You have talents that you have no right to bury, and a glorious future before you, and you shall not give it up."

Arising hastily from her chair, there was a crash and the vase of lilacs lay shattered at her feet. Jean caught the flowers and threw them into the grate, then womanlike, leaned her head upon the mantel and sobbed bitterly for a few minutes. Presently she grew quieter and wiped the traces of tears from her eyes.

Soon she was ready for the street and dropped the letter into the mail box at the corner. Her hand trembled as she thought of the letter she had intended to post; but the battle had been fought, and she was determined to enjoy the fruits of the victory.

Again a fire-lit room and a woman's solitary figure, bending toward the bright blaze and reading her past and future in its inconstant flame. The years have dealt kindly with the woman; her hair is streaked with silver, but is still luxuriant and beautifully kept; her face is comely, though a bit haggard and hardened; and surely her surroundings are all that could be desired. But she is alone!

To-night she has entertained royally and perfumitorily; to-morrow she will be entertained in turn, as befits the glorious holiday season and her rank in the world of letters—routine of surface splendor that pallies upon her very soul.

A vision of a different Christmas eve burns into life in the writhing flame—a glimpse of a charmed circle of curly heads dark and fair clustered about the chimney, helping her to hang the little stockings and calling to one another gleefully as they crowd about for their good-night kisses; a glimpse of a strong, manly face, with loving eyes meeting hers from the opposite side of the fire. And then the hickory log falls of its own charred weight—and she is alone in the darkness. Alone with her past of gilded achievements.

LAURA A. SMITH.

Ladies Are Being Deceived!

Cheap patterns, styled in imitation of part of our trade-mark, carelessly and imperfectly cut and wholly unreliable, are offered through the daily and weekly papers and through other channels. They are bad imitations of our celebrated patterns—THE McCALL BAZAAR GLOVE-FITTING PATTERNS—known for twenty-five years as the "Reliable Patterns."

Beware of these imitations! Look for the name McCall on every pattern.



Haggard Faces.

THE AVERAGE American woman wears herself out twenty years before her time. She begins the wearing out process as a child staying up at night until the whole family retires; she keeps it up as a growing girl, staying awake until ten or eleven o'clock, when she should be asleep by nine; and she aids the process very materially as a "young lady," by a constant round of parties and entertainments, instead of taking her amusements at reasonable intervals. She knows it doesn't hurt her—she could just live on excitement! Then as a woman she has so many things to do and to keep up with, that she positively hasn't a minute to rest.

By and by the wrinkles come, her cheeks grow thin and haggard, and she has a generally worn-out air. The doctor prescribes a tonic to brace her up and she consults her home papers for confidential advice. There is one unvarying formula; if she has the perseverance to adhere to it, she feels like a different woman at the end of six months—and goes back to her old habits. The formula is too exacting for her ambitious temperament.

1. Rest—absolute rest and plenty of it, at frequent intervals.

2. Exercise—systematic and intelligent exercise, both in the open air, and in the privacy of your room. The latter taken with the assistance of fresh water and a crash towel.

3. Nourishing food—and nothing but nourishing food.

REST.

1. Add two hours to your natural sleep; sleep on schedule time, even if you have to notify all your friends of your retiring hour, and get an alarm clock that will call you at a certain hour in the morning, so you needn't open your eyes every fifteen minutes to see if it is time to get up. You can train yourself to wake up at a given time more easily than you can get to sleep on time. A warm bath or a mustard foot bath, a glass of hot milk, or a brisk rubbing all over may have to be resorted to, to put you to sleep.

2. Rest during the day, if only fifteen minutes at a time. Don't lie down with a book in your hand, but sit or lie with eyes closed and a contented mind. Just imagine that you are in a happy dreamy country, where exertion is unknown and that all you have to do is just to be indolent and content.

Never stand when you can sit down, and don't allow yourself to walk at a nervous gait.

3. Train yourself not to worry. The woman who worries courts ugliness. Crying, fretting, frowning, pouting and other expressions of impatience, resentment and grief make fearful inroads on a woman's face. Plain women with contented faces—contented from habit rather than disposition—are at times positively beautiful. Who has not seen under the hoods of the Sisters of Charity and beneath the caps of professional nurses a radiance that is more attractive than mere uniformity of feature. It isn't the features, but the expression that makes a face irresistible.

EXERCISE.

1. Gentle exercise on arising, such as a simple gymnastic movement which will bring the muscles into play and send the blood tingling to the surface. Then your daily bath—if you prefer it in the morning; many women find it more restful and beneficial to take the bath at night. If not a bath, at least a quick, brisk rubbing down with a firm towel. After a nourishing breakfast of fruit, cereals and cream, poached eggs, rare steak and a cup of cocoa, take a half hour's enjoyment out of the daily paper and then walk to your business if it is anywhere within walking distance. If you have no business—make some somewhere while your rooms are airing, and remember there are small parks or breathing spaces which can be made an objective point different mornings in the week.

2. Exercise with massage before retiring. If your neck and arms are keeping pace with your cheeks in losing their roundness, try a little heroic treatment with cod liver oil. Prepare yourself for a disagreeable odor and the ruination of your night-robe; put aside your oldest gowns and go to work by yourself, and you will work wonders in three weeks, and reformation in three months.

Pour a little of the oil in the palm of your hand, rubbing it well in with an upward and circular movement from the elbow to the shoulder. Do not use much at a time as it must be thoroughly rubbed in. The exercise rounds out the muscles and the oil feeds the skin.

Don't put oil or grease of any kind on your face unless it is to be washed off immediately afterward. Feed the skin of the face with a warm milk bath, or the whitened water in which oatmeal has been standing, and tighten it by the application of Althea lotion or a home-made preparation of tincture of benzoin, rosewater and glycerine. This last named balm is slightlystringent and smoothes out wrinkles, while removing surface blotches, and is as good as any amateurish preparation can be.

NOURISHING FOOD.

Complexion is largely a matter of digestion. Where there is good digestion a clear complexion is bound to follow.

Every woman is a law unto herself, but if she can assimilate apples, milk, soft boiled eggs, dry toast, stewed onions, onion soup, buttered beets, asparagus, rare broiled beef and juicy fruits she will have a fair share of good looks.



Ladies' Jacket.

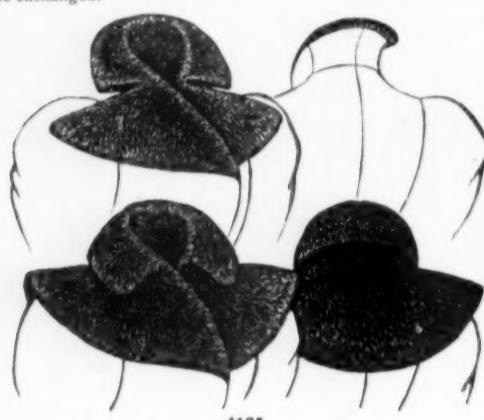
(4139)

A JAUNTY jacket which has replaced the clumsy Eton jacket of fur or astrachan worn last season. The Eton jacket was comfortable as far as it went, but increased the apparent thickness of the waist, and the turned-back collar failed to protect the throat.

This jacket has a most desirable storm collar, and a full, rippled frill as a protection from cold and to add to the length of the waist. Stiffen this frill so that it will stand out in graceful folds.

Fasten with large coat hooks and eyes well set under, so that the front edges of the jacket will meet closely and evenly.

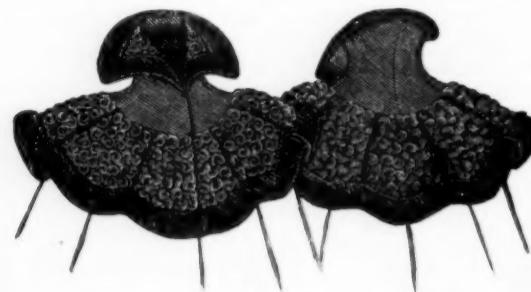
The McCall Jacket Pattern No. 4139 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $3\frac{1}{2}$ yards material 44 inches wide, or 5 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Collars Pattern No. 4125 is cut in 3 sizes, small, medium and large, and requires, for the medium size, $\frac{1}{2}$ yard material 27 inches wide for Small Collar, and $\frac{5}{8}$ yards 27 inches wide for Large Collar. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



The McCall Godet Skirt with Three Fluted Back Gores Pattern No. 4130 is cut in 6 sizes, for ladies from 22 to 32 inches waist measure, and requires, for the medium size, $5\frac{1}{4}$ yards material 44 inches wide, or $7\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.



4129

The McCall Collar Pattern No. 4124 is cut in 3 sizes, small, medium and large, and requires, for the medium size, $\frac{5}{8}$ yards material 27 inches wide for Collar, and $1\frac{1}{2}$ yards 27 inches. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



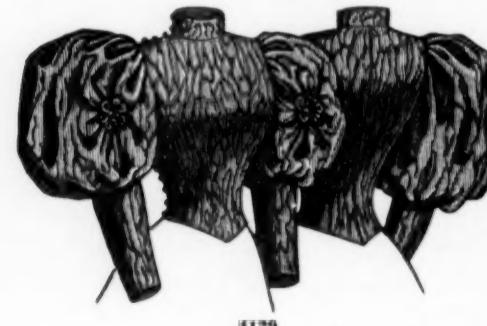
4129-4130

Ladies' Pointed Basque and New Skirt.

THIS basque is used by designers as the foundation for innumerable combinations of color and trimmings, and fastens at one side. The cut shows a costume of black novelty silk with a satin figure of black interwoven with bluet. The body of the basque is of bluet changeable taffeta, covered with a heavy open meshed silk net of black, and jet trimming. Jet buckles ornament the bluet velvet collar and flaring bow on the skirt; two more buckles catch the sleeves in a sort of rosette.

The skirt is not extreme in width, and is particularly well shaped.

For further description see mediums Nos. 4129 and 4130 on this page.



4129

The McCall Pointed Basque Pattern No. 4129 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $2\frac{1}{4}$ yards material 44 inches wide, or $3\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4135

Ladies' Princess Dress.

(4135)

FUR TRIMMED street costumes are worn more than ever this season, and the Princess pattern is excellently adapted for the outlining with fur.

The illustration shows a fancy cheviot of brown mixture, with fine black stripes and magenta flecking—the sable trimming being put on in such a way as to give a redingote appearance. Collar, revers and cuffs may be of velvet, if a richer effect is desired.

For a trim-fitting house gown like the medium, use the same pattern, making it up in figured delaine, fancy crepon, or even plain cashmere, with a bright silk for collar, revers, cuffs, rosettes and fringed sashes. A jetted braid is also an addition, with knots of the jet, looped up in the centre of the rosettes.

For further description see No. 4135 on next page.



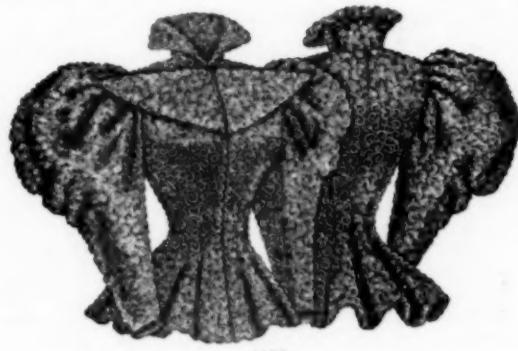
4144

The McCall Muff Pattern No. 4144 is cut in one size, and requires $\frac{5}{8}$ yard material 18 inches wide. Price 10 cents.



4135

The McCall Princess Dress Pattern No. 4135 is cut in 7 sizes, for ladies from 32 to 44 inches bust measure, and requires, for the medium size, $7\frac{1}{4}$ yards material 44 inches wide, or $12\frac{1}{4}$ yards 27 inches. Price 30 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Jacket Pattern No. 4139 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $3\frac{1}{2}$ yards material 44 inches wide, or 5 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



Ladies' Cape.
(4142)

HANDSOME CAPES of velvet or moire are in great favor for dress occasions, being easier to put on, and less destructive to sleeves and neckwear than a heavy coat.

A fur lining, is, of course, the most desirable, but an interlining of eiderdown flannel, with the inside lining of silk, makes a very comfortable wrap, and one that will hang in graceful folds of its own weight. Interline the shoulder cape also, for warmth, and to give it sufficient stiffness, and face the storm collar with the fur used in trimming.

For further description see No. 4142 on this page.



The McCall Double-Breasted Coat with Circular Skirt Pattern No. 4108 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $4\frac{1}{4}$ yards material 54 inches wide, or $9\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



Ladies' Tea Jacket.
(4145)

ONE OF the prettiest possible designs for a "negligee," to slip on over a black silk skirt, and in which to receive one's intimate friends.

Pale pink crepon trimmed in black lace, or bluet with velvet ribbon and cream lace, are exquisite combinations.

Black crepon makes a pretty jacket, trimmed with bands of black lace over shell pink, cerise, or reseda green ribbon.

The McCall Tea Jacket Pattern No. 4145 is cut in 8 sizes, for ladies from 32 to 46 inches bust measure, and requires, for the medium size, 4 yards material 36 inches wide, or $5\frac{1}{2}$ yards 22 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



Ladies' Double-Breasted Tight-Fitting Long Coat.
(4105)

READY-MADE coats are invariably long waisted, short on the shoulders, or too big or too small in the arm-holes, making them look as though they were made for some one else. Have your coat made by a pattern that fits you.

For further description see No. 4105 on this page.



The McCall Czarina and Princess of Wales Collars Pattern No. 4113 is cut in 3 sizes, small, medium and large, and requires, for the medium size, $\frac{1}{4}$ yard material 18 inches wide. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



The McCall Cape with Storm Collar and Rippled Shoulder Cape Pattern No. 4142 is cut in 3 sizes, small, medium and large, and requires, for the medium size, $2\frac{1}{4}$ yards material 54 inches wide, or $5\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



The McCall Kitchen Apron Pattern No. 4127 is cut in 3 sizes, small, medium and large, and requires, for the medium size, 5 yards material 36 inches wide. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



The McCall Double-Breasted Tight-Fitting Long Coat Pattern No. 4105 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $5\frac{1}{4}$ yards material 54 inches wide, or $10\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

COSY CORNER



TO THE CHRISTMAS FIRE.

Crackle and blaze,
Crackle and blaze,

There's snow on the housesteps—there's ice on the ways.

But keener the season
The stronger the reason

Why ceiling should flake and glow in thy blaze.

So fire—piled fire—

Leap, sparkle and shout,

Be it warmer within,

As 'tis colder without.

And as curtains we draw, and around the hearth close,
As we glad us with talk of great frosts and deep snows,
As redly thy warmth on the shadowed wall plays,
We'll say winter's evenings outmatch summer's days,

And a song, jolly rouser, we'll shout in thy praise,

So crackle and blaze,

Crackle and blaze,

While roaring the chorus goes round in thy praise.

Crackle and blaze,

Crackle and blaze,

There's ice on the ponds and leaves on the ways.

But the barer each tree

The more reason have we

To joy in the summer that roars in thy blaze;

So fire—piled fire—

The lustier shout,

The louder the wind shriek

And roar without.

And as red through the curtains go out with thy light,
Pleasant thoughts of warm firesides across the dark night.

Passers-by, hastening on, shall be loud in thy praise,

And while spark with red spark in thy curling smoke plays

A joyous song to thy honor we'll raise,

So crackle and blaze,

Crackle and blaze,

While roaring the chorus goes round in thy praise.

Fire Proof Candle Shades.

INTINED candles with dainty shades give such a fairy-like charm to table decoration that they are counted among the indispensables for a dinner or luncheon. Ordinarily, however, the delicate bits of transparent hand-painted paper, curled into the required shape, are so elaborate and so perishable that they are a formidable item of expense where one entertains often and is compelled to pay full market price for them.

Home made shades are easy of accomplishment where one possesses some taste and a good deal of patience. A fire-proof paper, rendered so by chemical treatment, has lately been put on the market—a paper that will not ignite easily, but when the flame

is blown against it by the wind simply chars into ashes and averts all danger of the small blazes so disastrous to table linen. This paper comes in all the standard shades, and is particularly adapted for water-color decoration.

The design given is for a shade cut in one piece, to be either plain or decorated, with edges painted,

bound with ribbon, ornamented with a fringe, or left plain as caprice dictates. A cream white paper with blue forget-me-nots, pink or crimson carnations, yellow chrysanthemums, sprays of nasturtiums or sprouting bits of maiden-hair fern can be very simply and effectively finished with gold braid glued along the edges—the edge covered by lapping being left unbraided.

A more difficult finish is to put a milliner's fold of bias cut satin, or a row of box-plaited ribbon around the shade, matching in tint the blossoms used in carrying out the color scheme. The richest finish is a silk crocheted edge and fringe, made in a long strip and carefully glued in place. This edge is, of course, in any specially

favored pattern that will show heavily against the smooth paper, and of "whipcord" silk which, with the peculiar twist given in the manufacture, gives a lustrous, raised border.

These shades are well adapted for presents that must be sent by mail, as they are light in weight and may be packed flat between sheets of pasteboard, thus preserving an unbroken surface.

Plain shades of pink, yellow, pale blue, etc., are quite pretty if the edges are trimmed as described, so that one need not necessarily be an artist to undertake them. If, however, the blossoms are desired, it will be best to avoid lavish "wash" effects, as a brush too full of water will not act on this paper as it would on ordinary water-color paper, because of the treatment rendering it fireproof.

T. R. L.

Save the Back Numbers

of your QUEEN OF FASHION, and you will gradually get a big book of valuable information, as well as a catalogue of all THE McCALL BAZAR PATTERNS in stock.

What Shall I Give HIM For Christmas?

A Half Dozen Suggestions For Nimble Fingers.

THE first thing to consider is, of course, what he will make use of. There are men—as many a woman has learned to her cost—who are color-blind and many thumbed when it comes to appreciating the practicability of concoctions of silk, ribbon and perfumed lace; men whose one idea of fancy work is "tidies," and who are better off without cases for shaving-paper, razors, neckties and handkerchiefs, though they might be glad of bath slippers or a pocket stamp-book.

If you are sure he wants a shaving-paper case, take half a yard of satin ribbon four inches wide, fringe the ends and paint or embroider appropriate decoration. A flight of swallows on a gray-blue ground or a pair of owls blinking sleepily at each other, are very good for quiet coloring. Buy a "pad" of white French tissue paper half an inch smaller each way than the ribbon covering, perforate it near the upper end and attach to the ribbon with strong silk cord, so that the paper will easily cut through by gentle pulling. Gild a twig of wood six or seven inches long, and loop silk cord to hang the case by.

A convenient necktie case for four-in-hands requires only a

half yard of heavy satin, padded, perfumed, edged with a heavy silk cord, and doubled over to form a long envelope to enclose the ties. A pretty decoration is a spray of Christmas holly done in water color or embroidered in Roman floss for bolder effects.

For a razor case, here is a brand new idea. The real particular man always has two razors, and tries to keep them apart, so as to use them in turn and preserve the edge. Cut from chamois skin, or double-faced canton flannel, two strips four inches wide and seven and a half inches long. Fold lengthwise, bind the edges with inch wide satin ribbon, closing one end and the sides of each case, finally sewing them firmly together. Tie the open end with a bow of ribbon, so arranged that the case can be hung up if desired. Get the quaintest "Brownie" pin you can find to stick in the case in which is the razor used last.

Bath slippers are easily made of Turkish toweling, shaped to a pair of ready made soles, bound in a bright braid and embroidered in a small severe initial in cross stitch. If the floss is doubled, the effect is quite showy. Be careful not to draw it too tight.

For a stamp book, cut two visiting cards so they measure two inches one way and an inch and a half the other. Cover both sides with silk ribbon, and sew together down one side. Cut three double leaves of parafine waxed paper and tie through the covers with silk twisted in a cord and fastened back. The stamps if kept between the

A handkerchief have to be untied, is linen back satin which firmness. Cut the four three-cornered cover the top surfaces perfumed cotton wad. Line the inside with shade as the outside materials with tiny over and over stitches along the edges. Then with stronger stitches sew the laps to the square piece so carefully



that they will open and close readily. Cover all edges with narrow lace ruffles and knots of baby ribbon.

A more roomy case may be made by joining the tops to the bottom by inch wide ribbon, thus making ample provision for the folding over.

TILLIE ROOME LITTEL.

Selections From Santa Claus' Storehouses.

NOW is the time when Woman wanders helplessly from store to store, gazes despairingly on perfectly useless knick-knacks, and wonders what on earth she shall give Man for Christmas; not the man of the house, you know, but just—a man. She wonders that regularly once a year, and usually ends by giving him neckties, handkerchiefs or cigars. What else can she do? He doesn't care for bric-a-brac; he isn't a book-lover or a picture worshipper, nor a collector of pipes, swords or pottery. Unless he is a young man with a bachelor apartment he doesn't hanker for innumerable souvenir pillows, and "worked" slippers have fallen into disrepute. She can't send him flowers or bon-bons



without making him ridiculous, and boxes of perfume or monogram stationery such as she would like to receive herself, are also out of the question. What can she give him?

If the man is a smoker—as he is nine times out of ten—there are silver cigar cases, cigarette cases and holders, a heart shaped match box for his innermost pocket or an oblong match safe with secret photograph holder; a cigar cutter to hang on his watch chain, or a scissors like cutter for his smoking table, to go with the match safe and ash tray.

For his writing table there is a silver inkstand and sealing set combined on one tray, with matches, candle, and sticks of sealing wax; perhaps also his private seal; a silver or gold pen, pencil, stamp box; silver mounted blotting pad, paper cutter, book mark calendar, or daily memorandum book.



His dressing table admits of 'even a longer list of possible presents. Silver backed brushes—especially a hat brush or a whisk broom; silver shoe horn, button hook, atomizer, soap box, shaving mug and brushes, set of safety razors, silver powder box and puff—for he does use powder after shaving; manicure tools, court plaster case, pocket knife or patent cork screw. Any one of these things he can be safely trusted not to lose sight of for a year at least.

If you don't know him well enough to give him articles for his toilet table, give him a silver hat marker with his initials engraved thereon; a coat marker and hanger, an umbrella strap, satchel tag, or a handsome umbrella handle to be transferred to a new stick when the old one becomes broken, or the silk worn out.



If your thoughts tend towards jewelry, a full dress ribbon fob with handsome buckle and pendant, might be just the thing, or a necktie clip for the front and a necktie fastener to keep the band from rising up over the collar in the back, might be acceptable. Perhaps he hasn't a key ring and chain; if not, he would undoubtedly put one to good use, and the little heart shaped rings daintily engraved are pleasant daily reminders.

GIVE ME THE BABY.

Give me the baby to hold, my dear—
To hold and hug and to love and kiss.
Ah, he will come to me, never a fear—
Come to the nest of a breast like this,
As warm for him as his face with cheer.
Give me the baby to hold, my dear.

Trustfully yield him to my caress.
"Bother," you say. What! a bother to me?
To fill up my soul with such happiness
As the love of a baby that laughs to be
Snuggled away where my heart can hear?
Give me the baby to hold, my dear.

Ah, but his hands are grimed, you say.
And would soil my laces and clutch my hair.
Well, what would pleasure be more, I pray,
Than the touch and tug of the wee hands there—
The wee hands there and the warm face here?
Give me the baby to hold, my dear.

Give me the baby? (Oh! won't you see?)
Somewhere out where the green of the lawn
Is turning to gray, and the maple-tree
Is weeping its leaves of gold upon
A little mound, with a dead rose near . . .
Give me the baby to hold, my dear.

—James Whitcomb Riley.

Merely a Mistake of His.

THE CONSERVATORY was cool, and dimly lit with rose-colored lamps. The air was heavy with the scent of hot-house flowers, and, through velvet curtains, the dreamy theme of the last new valse and a faint hum of laughter and conversation rose and fell, unheeded by at least one of the two figures "sitting out" the dance.

He was gazing reflectively at her delicate profile and the soft fair curls resting on her white neck, and wondering how he ever came to make such a fool of himself as to let so rare a prize slip from the grasp that once held it so firmly, and, in a silence that had fallen between them, there rose before his somewhat elastic memory a retrospect of the past five years—*five years!* could it really be so long since he—a friend of her brother's—had stayed at her home, and, bent only on amusing himself, made such ardent love to the pretty little girl of seventeen who, full of bread-and-butter sentiment and schoolgirl romance, had given her whole heart to him, implicitly believing his airy promises of undying affection and everlasting fidelity? He remembered that, when after a time news came that his regiment was suddenly ordered abroad, he had been secretly pleased that the flirtation, which was becoming just a thought too serious, was put an end to through no action of his—and after a touching farewell and oft-repeated assurance of unalterable devotion, he had gone away to new lands, wiping the little episode from his mind as completely as a sponge passes over a slate.

Five years ago.

And to-night he had by chance met her at a ball. But half an hour since he laughingly acquiesced when a friend offered to present him to the belle of the evening, and a few moments later was going through the stereotyped introduction: Miss Ferrers—Captain Fordyce.

Stammering out the usual society phrases, he sought to find in her charming face a little of the embarrassment which he himself was feeling; but, with a bright glance of perfectly easy recognition, she looked up and said—

"How strange to meet you here! Why, it must be years since I saw you."

He remained uncomfortably silent, and, longing, yet fearing, for the explanation which he felt was bound to follow, led the way into the quiet, unoccupied conservatory, and waited for her to speak. But the past seemed to have faded completely from her memory, and she chattered gaily on every subject save the dreaded one; whilst he, more and more charmed by her fascination and loveliness, listened, content, for probably the first time in his life, to hear and not speak.

She told him how they had left the country and come to live in London, how one brother had entered the Army, another the Church; how this sister was married, and that one abroad; what a gay season they were having, and how grieved she had been when Cambridge lost the boat race: but of herself, even by the most artfully-worded questions, he could glean nothing, and was wiser on that subject when her partner came to claim her for the next dance than he had been at the commencement of their conversation. As she turned away, laughing slyly at the savage glare with which he favored the unoffending young man at her side, she said, carelessly, yet with deep intent he thought—

"Come in and see us to-morrow. I shall be at home about four, and then we can talk over old times."

With a grateful glance, he hastily scribbled down her address on his cuff, and moaned off to the ball-room; but the revels had no charm for him when his jealous eye watched her graceful figure being whirled round the room by successive partners, or beheld her the centre of a little crowd of admirers who clamored for a place in her programme.

He made his way to the smoking-room, and sought to calm his bewildered nerves with a cigarette.

When he re-entered the ball-room, after a protracted reverie, he was disappointed to find that she had gone, and he had missed the chance of folding her cloak about her slim form and seeing her to the carriage. So, wrapt in thought, he walked slowly homewards, hat in hand, that the soft night breezes might cool his burning forehead.

He had within the last few hours come to the conclusion that henceforth the world held for him but one woman. How sweet she was! Could he have dreamt that the little schoolgirl of former days would develop into a reigning beauty? And her eyes! the mocking reflection in their sunny depths haunted him.

Had she forgotten all the love passages of the bygone years?

Well, if it were so, it would be no difficult task to recommence them; her very unconsciousness of the past seemed to prove her readiness to reinstate him, and, then, had she not asked him to call at four to-morrow—no, to-day? He pulled out his watch and saw by the light of the street lamp that it was three o'clock—thirteen long hours before he saw her again. He wondered how the time would pass, then pondered on the excuses he would make to her for his shameful breach of faith. The time-worn yarn of an injured hand presented itself to him, and was laid by for further use. He would paint in graphic colors the perils he had undergone, in the hope of touching her womanly heart; there was the great difficulty in getting letters posted from the interior of Egypt; and, finally, the rumors he had heard of her engagement to some fellow wealthier than he. A cold perspiration broke over him. What if that were really the case? Was it likely that his fellow-men would be blind to her beauty? Then he laughed at his fears. True, he had not been able to see what rings she wore beneath her gloves, but now he recollects that, though she had danced every dance, there had been no cavalier in special attendance upon her, and who but himself had watched her every glance and movement? Still, he would delay no longer, in case such a catastrophe might occur. Judging by her words, she would see him alone; he would then ask her to marry him, and, naturally, she would consent. In delicious fancy he conjured up a vision of her downcast eyes and blushing face, her whispered "Yes," and the kiss that would seal their compact. Besides, her people were wealthy, and after all, he reflected, a charming bride with an ample fortune was better than a charming bride without one.

He was checked in his pleasant reverie by the unfamiliar look of the street, and coming suddenly down from the clouds, discovered that he had wandered some distance from his rooms, which he reached at last, worn out, and, throwing himself on his bed, tossed restlessly till morning, seeing her as in a vision, always just beyond his reach, mocking at him.

The day had at last drawn out its weary length, and the hour of four found him (faultlessly "got up") at the door of a pretty house in Kensington.

He glanced up at the dainty curtains, tasteful flower-boxes, and well-harmonized colors, and thought, with a well-satisfied smile, how useful her good taste would be in furnishing their home. When the neat parlormaid appeared he asked for Mrs. Ferrers, thinking it better form to inquire for the mother, and was shown into a charming boudoir, decorated in delicate colors, and filled with artistically-arranged flowers and knick-knacks that seemed instinct with her personality.

He looked about him, and became aware of a tall figure that was rousing itself from a carelessly comfortable position in one of the cosy wicker chairs to bow to him.

"Confound the fellow!" he thought, "he seems to be making himself very much at home." Yes, there was actually a cigarette between his fingers. Well, he must be pretty intimate to be allowed to smoke in what was evidently and essentially her room. He sat down, nervously fingering his hat, and then—his heart seemed to stand still. He had caught sight of a very innocent-looking little wooden horse turned over on its back, whose outstretched legs seemed to beg some kind Christian to put it on its feet again. While he was staring in blank amazement at the helpless toy, the door opened and she appeared, looking sweeter than ever.

All else faded from his mind, and he rose hastily to greet her, saying, "You look none the worse for last night's dissipation, Miss Ferrers."

She looked at him in surprise.

"Why, don't you know?" she asked, wonderingly, yet with the ghost of a smile on her lips. "I am not Miss, but Mrs. Ferrers. You must have mistaken the sound last night—there's not so much difference between Miss and Mrs. is there?" (He thought there was.) "Ah! there is my husband; didn't he introduce himself? Come here, Jack, and be properly presented to one of my old admirers."

She laughingly introduced the two men; then continued—"So you never heard that I had married my cousin. But, of course, now I remember, you were away in the wilds of some foreign country. Jack, take Captain Fordyce's hat. You will stay this evening, won't you? We are having a few friends to celebrate baby's second birthday."

But, inwardly consigning baby to a place where babies never go, he invented a pressing engagement that would admit of no procrastination, and, dazed, crushed, and humiliated, made his adieux, and was shown into the street.

And a doubt as to whether she had not planned it all intentionally, haunted him all his life.

An Entirely New Idea for the New Year.

BEGINNING with the next issue—January, 1895—each month we will tell you how to get a complete stylish suit for from \$10 to \$15. Equal to tailor made. Where to get it. Just how to get it. Just how to do it. All the material, even to the minutest little article of trimming, buttons, braid, lining, etc., etc. Entirely complete. This we will do for our subscribers without one penny of profit. It is possible, because of a special arrangement with the leading houses in New York. All that is necessary is that you be a subscriber to THE QUEEN OF FASHION. It will be worth many dollars to you, and you will have a strictly up-to-date stylish costume.

The Blue Wrapper.

DO NOT forget that when you receive your QUEEN OF FASHION in a blue wrapper, it means that your subscription expires with that issue and that we hope you will renew it promptly.

Child's Legging.

MATERIALS.—4 ozs. of 4-thread fleecy or double Berlin wool, a bone crochet hook, and two yards and a half of ribbon.

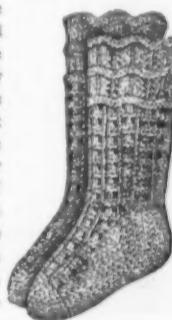
This legging is worked in an easy shell pattern, and is bordered at the top with a lace, through the first row of which is run a narrow ribbon, tied at the side into a bow. The legging is begun at the upper edge with a foundation of 40 Ch. joined into a ring with 1 S. Work rather loosely. *1st round*: Draw out the last loop rather long, miss 1 Ch., put the hook into the second Ch. and draw the wool through, then draw the wool again through both loops on the hook, * make a loop in the same stitch in which the last loop was made, miss 1 Ch., make 1 loop in the next Ch., draw the wool through both loops as before; repeat from *, and at the end make 1 S. into the first loop of the round. *2d round*: Draw out the loop left on the hook, pick up a stitch above the next loop that was picked up in the previous round, draw the wool through as usual, * pick up a loop on the two next stitches, draw the wool through the three on the hook, then repeat from *. *3d to 42d rounds*: Work as in second round, except that in the eighth, ninth, tenth and eleventh rounds a sort of gusset must be arranged to shape the knee. The thread must be broken off for each of these four rounds. In the eighth round, work as usual, but only over the six middle shells. In the ninth row, work over the eight middle shells, then over ten and twelve in next two rows. In the twelfth round, the work is again executed round instead of backwards and forwards, the loops of the increased stitches being carefully picked up. The first decrease for the leg and ankle is made in the thirtieth round. The decrease is made twice in the round, then two rounds are worked without decrease, and in the next round the decrease is again made. Decrease over the last shell of the twenty-ninth round by missing one of the loops which would otherwise be picked up. After the completion of the forty-second row, work the first five shells as usual, and then for each row begin a new strand of wool and work the heel on the last four and the first five shells, leaving the middle stitches unworked for the present, until seven rows are done. A little gore is made on each side of the heel. For this, pick up ten stitches down the inner side of the heel flap, and work six rows in ordinary tricot. Decrease in each row by taking two or three stitches together at the side of the gusset nearest the foot, so that in the sixth row only one stitch is left. These gores will probably need finishing off with a needle when the crochet is done. For the instep, work upon the stitches that have been left unnoticed, and make twelve rows in shell stitch; in each of the first seven rows pick up one of the side stitches of the gusset, thus joining it neatly and leaving no ridge or seam. Finish the lower edge of the legging with one row of D. C.

For the lace at the top, work for the *1st round*: * 1 D. C. into the opposite edge of one of the foundation Ch. that were missed in working the first round, 7 Ch.; repeat from * all round, and finish with 1 S. into the first stitch of the round. *2d round*: 4 D. C., * 1 Ch., 1 D. C. into the middle of the 7 Ch. of the previous round; repeat from *. The last D. C. should be worked into the second of the four D. C. with which this round began. *3d round*: 2 Ch., then 1 L. D. C. into each stitch. *4th round*: 1 D. C. into the horizontal thread at the back of each L. D. C. *5th round*: * miss 2, 6 T. with a Pt. of 3 Ch. between each, into the third stitch, miss 2, 1 D. C.; repeat from *. Add a strap of ribbon across the sole of the legging.

Knitted Socks for a Baby.

THESE dainty little socks of white, pale pink or delicate blue Shetland wool are made on four needles. Cast on 60. Purl three rounds. *4th round*: * K. 1, O. K. 3, S. 1, K. 2 together, draw the slipped stitch over, K. 3, O.; repeat five times from *. *5th round*: Plain. Repeat the 4th and 5th rounds till thirteen are knitted, then begin again with the 1st round. Purl three rounds, then for the *30th round*: * K. 1, P. 1, O., decrease 2 (as in the 4th round), O., P. 1; repeat from *. *31st to 33d rounds*: * K. 1, P. 1, K. 3, P. 3; repeat from *. Repeat the rounds 30 to 33 until 61 rounds are finished.

Now work backwards and forwards with two needles upon the first thirteen and the last eighteen stitches to form the heel, leaving the other stitches unnoticed for the present. 22 rows are needed, plain and purl alternately, the smooth side of the work being on the right side. In every alternate row, after the first and before the last stitch, work one stitch so that it appears on the right side as if it were purled. Cast off the heel the same as for a stocking by decreasing on each side of the middle four stitches in every alternate row, then pick up the stitches down the side and knit 32 rounds for the foot. On the stitches that were left unnoticed when the heel was made, work the same open-work pattern used for the leg. The remaining stitches are to be knitted plain, decreasing seven times on each side of these stitches by knitting two together in every alternate row. Then knit 25 plain rows. In the 7th row divide the stitches into three and decrease by taking together the first and last two stitches of each needle. Continue then to decrease in every other row until the toe is finished.





The McCall Costume Pattern No. 4137 is cut in 5 sizes, for little girls from 4 to 8 years old, and requires, for the medium size, $2\frac{1}{4}$ yards material 44 inches wide, or $4\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



The McCall Reefer Pattern No. 4133 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, $1\frac{1}{4}$ yards material 54 inches wide, or $3\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



Girl's Costume.
(4140)

A STYLISH little frock of velours de laine, a woolen fabric shot with velvet of contrasting shade. In this instance the combination is a dark blue, with a peculiar shade of apple green—the velvet yoke and trimmings corresponding with the velvet dotted over the delaine. In these days of simple dresses for young girls, everything depends upon the uniqueness of the trimming. The shoulder ruff is a new and decidedly odd-shaped ruffle, and should be well stiffened with crinoline to get the proper effect.

Interline the entire sleeve with crinoline; even if it does crush with the coat sleeve, it keeps a better shape than if partially lined.

For further description see No. 4140 on this page.



4137

The McCall Costume Pattern No. 4137 is cut in 5 sizes, for little girls from 4 to 8 years old, and requires, for the medium size, $2\frac{1}{4}$ yards material 44 inches wide, or $4\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged



Misses' Costume.
(4141)

OUR French importers are giving us the oddest possible designs for young girls' garments—designs that look even better in cloth than they do on paper.

A noteworthy example is this chic costume of pampas cloth, in dark green, with full blouse and crushed sleeves of an indescribable changeable green silk.

The "Parisian" points on the waist and skirt are of the cloth, or may be of velvet in the tiny bright broken checks so popular at present. This model is an excellent one for the combination of silk and chiffon for a frock for special occasions.

The skirt is well rounded in front, and laid in four box plaits for the fulness in the back.

For description of No. 4141, see medium on this page.



4138

The McCall Apron Pattern No. 4138 is cut in 5 sizes, for children from 3 to 7 years old, and requires, for the medium size, $2\frac{1}{4}$ yards material 36 inches wide. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4133—4042
Girl's Reefer.

(4133—4042)

A NOBBY little jacket, easily made at home, entirely of astrachan or heavy cloth with astrachan collar and revers. Many of the latest coats have a velvet collar, exposing only a half an inch or so of the goods as an edge, but with revers of the astrachan or Persian lamb.

Interline the sleeves with the best quality of hair cloth or crinoline, and an extra double plaiting of hair cloth inserted at the top of the sleeve to insure its standing out with the necessary stiffness.

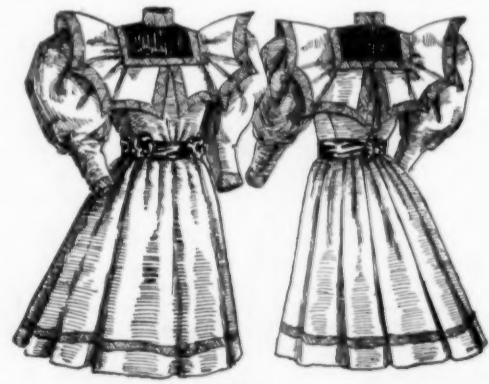
For description of No. 4133, see medium on this page.

The McCall Circular Skirt Pattern No. 4042 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, $2\frac{1}{4}$ yards material 36 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4141

The McCall Costume Pattern No. 4141 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $5\frac{1}{2}$ yards material 44 inches wide, or $7\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4140

The McCall Costume Pattern No. 4140 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, $3\frac{1}{2}$ yards material 44 inches wide, or $5\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4136

The McCall Smoking Jacket Pattern No. 4136 is cut in 8 sizes, for men from 32 to 46 inches breast measure, and requires, for the medium size, $2\frac{1}{2}$ yards material 44 inches wide, or $3\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct breast measure, as patterns will not, under any circumstances, be exchanged.



4136

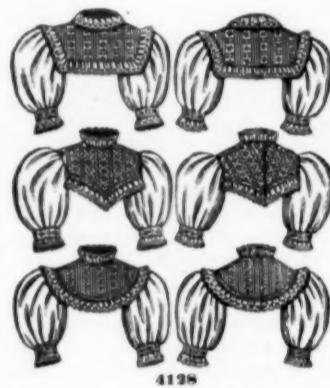
The McCall Smoking Jacket Pattern No. 4136 is cut in 8 sizes, for men from 32 to 46 inches breast measure, and requires, for the medium size, $2\frac{1}{2}$ yards material 44 inches wide, or $3\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct breast measure, as patterns will not, under any circumstances, be exchanged.



3974-3978

The McCall Double-Breasted Sack Coat Pattern No. 3974 is cut in 10 sizes, for boys from 6 to 15 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 54 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 20 cts. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

For description of No. 3978 see medium below.



4128

The McCall Infant's Vokes Pattern No. 4128 is cut in one size, for infants, and requires $\frac{3}{4}$ yards material 36 inches wide for each. Price 15 cents.



4126

Men's House Gown.
(4126)

JUST the thing for a Christmas present. This same pattern may be used for a smoking gown, a dressing gown or bath robe by judicious selection of material and trimming.

For a smoking gown, use a handsome cashmere of havanna brown, lined with old gold or crimson silk. Finish with brown silk cord and tassels around the collar and waist. A dressing gown for warmth may be made of dainty striped or figured eider down or heavy flannelette with belt of the same. The bath robe should be made of Turkish toweling or fancy blanketing with the border around the bottom, and on collar, belt and cuffs.

For description of No. 4126, see medium on this page.



4134

The McCall Dress Pattern No. 4134 is cut in 3 sizes, for children from 6 months to 2 years old, and requires, for the medium size, $2\frac{1}{2}$ yards material 36 inches wide. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4132

The McCall Dress Pattern No. 4132 is cut in 3 sizes, for children from 6 months to 2 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 44 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4131

The McCall Cloak Pattern No. 4131 is cut in 3 sizes, for children from 6 months to 2 years old, and requires, for the medium size, $2\frac{1}{2}$ yards material 44 inches wide, or $3\frac{1}{2}$ yards 27 inches. Price 15 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances be exchanged.



3974

The McCall Double-Breasted Sack Coat Pattern No. 3974 is cut in 10 sizes, for boys from 6 to 15 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 54 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 20 cts. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



3978

The McCall Trousers Pattern No. 3978 is cut in 5 sizes, for boys from 8 to 12 years old, and requires, for the medium size, 1 yard material 44 inches wide, or $1\frac{1}{2}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4126

The McCall House Gown Pattern No. 4126 is cut in 8 sizes, for men from 32 to 46 inches breast measure, and requires, for the medium size, $3\frac{1}{2}$ yards material 44 inches wide, or $6\frac{1}{2}$ yards 27 inches. Price 30 cents. When ordering, be sure to send the correct breast measure, as patterns will not, under any circumstances, be exchanged.

MISCELLANEOUS NOVELTIES

No Patterns are furnished for these Suggestions.

Picturesque Children.

THE picturesque dressing of children is not a simple task. Not every baby girl can wear a short waisted gown and an immense collar, and a sturdy, manly boy looks anything but picturesque in lace ruffles and a three-cornered hat.



beside their cabs, for a real "constitutional."

The little princess, for she is a veritable American princess—is dressed in the fashion Ruth Cleveland made so popular—snowy white cloth and beaver fur. The long cape and coat are lined through with quilted satin and keep the little two year old as warm as toast. The bonnet is of heavily ribbed white silk, with knots of baby ribbon around the crown and tucked in under the prettily dented brim. This too, is tecting the tender ears back of the head. monarch of all he surveys, including his nurse, but he enough in his white gings and white felt hat velvet pompons and feathered fur-lined kid gloves.

locks is a truly picturesque so, and her pale grey or gimp of gathered mull, phase of her picture would look like a picture apron buttoned up the back—but she wouldn't feel so contented. She has learned to

The boy in the swing for a wonder does not look over-dressed in his velvet suit. Perhaps because his white waist has a soft front and stiff collar and cuffs, instead of the effeminate ruffles. His playmate is just as picturesquely, though more plainly dressed, in brown cloth cloak and cap, and is ready for any game he may suggest.

The three little maids from school—Sunday School, probably—are most sensibly attired. The tallest one in dark green cloak and cap with bands of mink; the second in dark blue velveteen with perforated strips of the goods made up over a cherry lining, and a blue muff with cherry bow, and the third in a shaped coat

of crimson cloth trimmed in bands of beaver fur, headed by a row of black trimming, are as prettily dressed a trio as one would want to see. Whatever you do, don't over-dress the children. Remember they are about one-third or one-half the height of a grown person, and can carry only a proportionate amount of trimming.



Fanciful Furbishings.

AND STILL does ingenuity contrive and good taste combine fanciful garnitures, ostensibly as a finishing for basques and bodices, but really as a becoming setting for different faces. The main thing is to get something harmonizing, then softening or perhaps enlivening. A ribbon the right shade will clear up a sallow skin as if by magic; a bit of soft lace smoothing out harsh lines, and a rosette and at the right angle temporarily corrects a faulty

In making any first requisite is to collar of stiff collar—neither cup nor thicknesses of silk or chiffon, the matter. collarette is the outside with fon or velvet, or tucked, place with two here line the inside with thin

An immense ribbon bow, or set of bows with one or two pointed ends worn directly under the chin, is a coquettish, youthful arrangement that need not be despised by the delicate faced woman of maturer years.

A more severe style, and quite the thing for the fresh faced young lady who carries her head high, is a stock of ribbon with butterfly wings of lace extending stiffly from each side.

The third illustration is a simple, yet effective way of finishing or freshening an evening gown with lace and dainty ribbon. The lace is graded and gathered in such a way as to widen out over the shoulders and narrow toward the waist-line, where it falls in a point.



Boas and "Beasties."

FUR TIBBETS and long and short boas of ostrich and coque feathers had such a run last winter as to warrant the prediction that they would be "out" this winter. On the contrary they are seemingly more popular than ever. Boas three yards long are so dressy and look so much warmer than they really are, that the proud possessor of one goes without a wrap as long as possible in order to get and give the full benefit of it, for unfortunately the long boa does not look well with a cloak, unless it be a fluffy opera cloak. Short boas and "beasties" go with anything, and they are just as much protection and about one-fourth as expensive as the longer ones. Ostrich collarlettes in black and colors range from one to five dollars, according to quality; single headed beasties with real fur, realistic teeth and claws, and brightly glistening eyes such as a timid, gentle maiden delights in, can be had all the way from Canadian seal at \$2.25 to a good mink or Persian Lamb at \$6.00.

Dont's of Dress.

Don't try to trim a tailor-made dress. Don't wear what everybody wears. It will soon be what nobody wears.

Don't imagine that to be conspicuous is to be well dressed. Don't forget that a clean cotton is better than a frowsy silk. Don't be a "sheep dressed lamb fashion!" Don't affect light colors if you are inclined to embonpoint. Don't forget that one good, well-cut dress is worth three flimsy ones that are badly made.

Don't lose sight of suitability, whether in relation to age, position, occupation or weather.

IT is perfectly safe to send by MAIL for patterns. Orders are filled the very day they are received.

This has been done for twenty-five years.

Velvet and Fur.

THERE IS a decided revival in fur trimming for all sorts of gowns whether a cloth street dress with mink or caracul vest, collar and revers; a velvet carriage robe with sables, a rich toned dinner or theatre gown with broad bands and outside cape of ermine, or a dainty silk and lace ball dress with tiny sable heads and tails and glistening rhinestone clusters catching up the soft fulness of the lace. The combination of creamy lace with narrow edging of dark fur and a judicious use of the sparkling stones is fetching in the extreme.

In spite of the hard times, there has never before been such a demand for richness in effects; even heavy glossy woolen fabrics do not satisfy the winter girl; she insists upon velvet, velveteen, corduroy or velvet surfaced novelties to set off her fur trimming.

The new velveteen is as handsome as real velvet and comes perforated in patterns through which one gets a glimpse of a striking silk lining. A golden brown velveteen, perforated in clusters of stars and made up over a bright gold satin is gorgeous to behold, and the same thing over bluet or reseda green is nearly as attractive. With these combinations the fur edgings should be dark mink, with golden brown velvet hat adorned with plumes and a rosette of the lining color and just a suggestion of fur in the velvet fold about the brim; and a dear little fur trimmed muff to match, with a bright-eyed, grinning-mouthed little fur head nestling in the folds of velvet and lace.

The popular street shades are of course the Cleopatra colors of bronze, tawny brown, golden tan, chestnut, havana or a rich russet brown and the girl with coloring of hair and eyes to blend in her glory. In the narrow trimming there is a wonderful selection of seal and sable, caracul, Persian lamb and silver grey chinchilla, bear, both brown and black, and various kinds of fox. There are also innumerable combinations of jet and fur, fur and passementeries, fur and lace.

Narrow gimp with edging of fur on either side are made especially for the trimming of the edge of basques, revers and collars, and for the heading of the wide folds of velvet on the skirt.

The newest of the furs is "caracul", a fine soft astrachan in plain or moire effects. It has already taken such a hold in England that it is not only used for trimmings, but for wraps and even whole suits. Jaunty capes and jackets of the closely curled "fur" we are accustomed to, but a full skirt of it cut exactly as serge or tweed would be fashioned is a novelty—and a most comfortable one because caracul is as light in weight as it is warm in texture.

Another feature in fur trimmed gowns is the white broadcloth or corduroy trimmed in mink or sable. For an afternoon reception dress or theatre party, white gowns are Frenchy to the last degree—and unquestionably becoming.

A Scrap-Book of Fashions

A BRIGHT woman has been making for many years a collection, that is far from completed, that is absolutely unique and that has a great intrinsic value. In the early days of the late war she began a scrap-book of nothing but fashion plates. This has been added to from time to time until the one volume has grown to several. It is a wonderfully interesting sight, the passing in review of all the absurd fancies that have flourished in these thirty-odd years. There is the Grecian bend, the chignon, the waterfall, the "pull back," the crinoline, the tiny bonnets and the pokes, the large bustles and the large sleeves. Only extremes, of style and oddities are used, or the collection would swell beyond all proportion.

The Newest Sleeves.

SHORT SLEEVES will be worn with reception gowns all winter, and the stores have made ample provision for the long mousquetaire gloves in tans and greys which are decidedly a better finish to the waist than the long sleeves would be.

A pretty effect in soft, light silk with a fancy figure, is to form the top with a large puff gathered close to the arm above the elbow with three or four rows of shirring, from which a smaller puff droops over the elbow. In a heavier, richer material, such as satin duchesse, the single balloon puff with elbow frill and garniture of vandyke points and knots of velvet, is more appropriate.

Woolen materials are made up in leg-o-mutton fashion with pointed capes and flaring cavalier cuffs, or gathered very full at the top with the box-plait in the centre trimmed with buttons, and the long, tight cuff buttoned to the elbow on the inside of the arm.



Fancy Waists.

CALL them jackets, bodices, basques, blouses or what you will—the French of it seems to be mostly "blouses" this winter—the fact remains that they are a great addition to any wardrobe.

By far the prettiest Eton jacket effect shown so far—and a full pattern for which will be given in our next number—is in black or dark brown crepon with silk blouse vest and facings to the cascaded revers of the ever present bluet. The crush collar and belt are also of the silk, but a novel plaiting of cream lace draped over the blue vest tones down the otherwise somewhat pronounced color.

The evening bodice of bluet is of the softest, most shimmery satin with embroidered chiffon of the same shade. The bodice is smooth fitting at the sides with the front and back fulness



stretched tightly from the frills to the bottom of the basque. The square neckband and the bands outlining the bottom of the basque are of white and silver Persian embroidery. The chiffon is gathered full width over the puffed sleeves, and what is left is crushed into long full strips to hang over each shoulder, caught in place by knots of velvet ribbon.

For the house jacket of bluet, choose a soft faille; make it up with a loose effect over a tight lining. Cascade the lace from the shoulder seams to the belt, narrowing it toward the waist line, and catching it here and there with rosettes of the silk.



Holiday Headgear.

THE array in the milliner's window is bewildering indeed, and any description, however rich in adjectives, would fail to do it justice. A fetching picture hat with broad brim and waving plumes is sure to occupy the most conspicuous position but large hats are apt to

be too much in evidence on most occasions—small hats or bonnets being imperative for evening wear.

A combination of velvet with bands of fur and falls of lace is the reigning fad, and dainty little muffs accompany each toque or fur trimmed bonnet. Perfectly bewitching bits of bonnets are shining masses of gilt, iridescent steel and mock jewels, but as a rule they tarnish very quickly, and a combination of velvet, lace and tips, with here and there a blossom or two, gives more lasting satisfaction.

A Valuable Addition

to the culinary list is Borden's Peerless Brand Evaporated Cream, an absolutely pure, unsweetened condensed milk so carefully prepared that it keeps indefinitely and is always available for every recipe calling for milk or cream.

DRESSMAKING MADE SIMPLE BY THE
MC CALL COMPANY'S PATTERNS.

DRESSMAKING becomes a pleasure with the aid of the McCall Company's Celebrated Patterns. They are cut in many sizes, and are put together with the greatest possible ease. To make a garment, take one of these patterns, double your lining, pin on the pattern and carefully trace around it with a tracing wheel. Then cut out the lining, allowing half an inch extra outside the tracing for seams everywhere, except at the shoulder and under-arm seams, where you must allow one inch in case of alteration. Where turns are allowed trace through the holes. For full-busted figures, a dart should be taken up in the front of the lining only, as indicated by the perforations. Lay the lining on the material doubled and cut the material the same size as the lining. Baste lining and material together on the tracing for a guide to sew by. This retains the shape of the pattern. The lining should be basted a trifle fuller than the material lengthwise. Next baste your garment closely, with the exception of the shoulder and the under-arm, which should be pinned on the outside. It is now ready for fitting. Try on and pin the garment together where traced on the front, and shape to the figure. If the garment is too tight or too loose alter it where the large seams are on the shoulder and under the arms. It can also be taken in or let out in the centre of the back, but never alter the darts or side seams, and do not cut off the darts until the garment is fitted. Before making the collar, fit the stiffening and shape it to the neck when fitting, and put tracing where it sews on. When your seams are stitched they should be notched and thoroughly pressed open. Put bone casings on very full, and if bones are used they should be soaked to make them pliable enough to bear the needle. The sleeve and skirt can be lengthened or shortened at the bottom. Put the inner seam of the sleeve to the notch in the arm hole. Do not forget to allow all seams for making. Each piece of the pattern is so marked and described that one can easily tell how to put them together. In cutting always double the material. Place both right sides together. Care should be taken to have the material run the same way. Never have a seam in the front of any skirt. Cloth should be cut with the nap running down, velvet up. To match figured or striped goods pin the figures together before cutting. The secret of dressmaking is in basting and pressing.

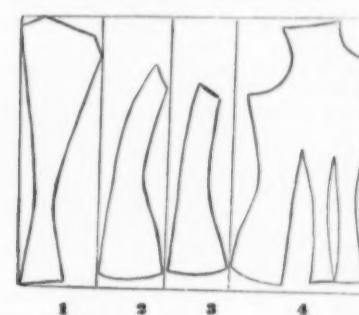
If these directions are carefully carried out a handsome and perfect fitting garment will be the result.

To measure for a lady's basque or any garment requiring a bust measure, put the tape measure over the largest part of the bust, raising it a little over the shoulder blades.

To measure for a lady's skirt, put the measure around the waist over the dress.

To measure for a boy's coat or vest, put the measure around the body underneath the arms, drawing it closely. It is well in ordering for a boy to give the age also.

To measure for a boy's trousers, put the measure around the body over the trousers at the waist.



The above illustration of a Basque shows how to place The McCall Pattern on the material. No. 1 indicates the back piece, 2 is the side-back, 3 under-arm piece and 4 is the front. In cutting the material follow the lines of the pattern, allowing for seams.

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CHILDREN'S CORNER



In her little stocking
Baby Betty found
First a tiny golden
ring
Set with rubies
round,
Then a lovely dolly,
Beautiful to see,
Bonbons, cakes and
candy toys,
Happy Baby she

How Santa Claus Came.

IT WAS the afternoon before Christmas and the air was full of big feathery snow flakes. Ted and Trudie stood at the window watching them and baby Belle sat on the floor thumping her rattle dolefully.

"How do you suppose Santa Claus can get here in such a storm?" asked Trudie, at which Ted's bright face clouded over.

"Pooh!" he said bravely. "This isn't much of a storm; I could go out in it myself as well as not."

"Could you, dear?" asked his mother anxiously. She had been watching the storm herself, and with a troubled face. "I'm afraid papa won't get home before to-morrow, and I want some things from the store to-night. Do you think you could go with your sled, Teddy?"

"Why, yes," cried Teddy, delighted to get out, and in a few minutes he was ready to start, looking like a little Santa Claus in his funny little great coat and fur cap. The box on his sled he had fixed for Baby Belle to ride in, was just the thing for parcels.

The store-keeper's eyes twinkled when he read mama's note, and he wrote a little note himself to his wife about it. "I can't attend to you right away," he said to Teddy; "would you mind running over to my house with this note to Mrs. Briggs, for me?"

Teddy was an obliging little boy, and he and Mrs. Briggs had some crullers and cracked hickory nuts together to pay for his tramp through the snow. When he got back to the store all the bundles were tucked away in the sled box and covered with thick brown paper so the snow couldn't get through.

"Hard night for Santa Claus to get around," said the store-keeper, pinching the boy's red cheek. "Do you suppose you'll see him at your house?"

"I hope so," answered Ted, "but I've never been able to see him."

"I saw him once," said Mr. Briggs soberly; "when he was a little boy about your size. He looked a great deal like you, too."

Everybody laughed at that, and Ted laughed too, though he didn't know what it was all about.

It was harder going home than it had been coming to the store, but Ted struggled on bravely, knowing every inch of the way.

The snow came falling thicker and faster, and that night when his mother tucked him in bed he couldn't help saying, "I'm afraid Santa can't get here, and then Trudie will be so disappointed."

But his mother laughed and kissed him cheerfully. "Don't worry, dear; Santa won't mind this little storm."

And sure enough when morning came the three little stockings hanging by the chimney were stuffed as full as they could hold, although the snow was piled up over the fences and against the windows and doors. There were candies and nuts and raisins and great big sweet oranges, and queer little toys, such as Mr. Briggs kept at his store.

"So Santa Claus did come!" called Trudie gleefully.

Ted looked thoughtful for a minute; his eyes began to dance; then he whispered to his mother,

"I believe I know what Mr. Briggs meant—but I shan't tell Trudie."

Doll's Furniture.

FIRST you want a little house to put your furniture in. Take a white pasteboard box and with a pencil draw windows and doors on its sides. If you are real careful, you can cut out these openings without cutting your fingers at the same time.

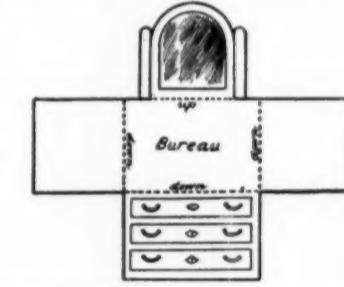
Hang little bits of lace or fringed paper at the windows for curtains and lay a square of cloth on the pasteboard floor for a carpet, tacking it fast by a drop of mucilage at each corner.

The roof of your house will need to come off easily, and so you had better keep the lid of the box just as it is. Fold a strong piece of paper so that it has a crease in the middle and will slope down to the lid like a slanting roof.

Before pasting this piece of paper to the lid, you can draw the shingles on it with a lead pencil.

For your furniture, you want thinner pasteboard than boxes are usually made of. Perhaps you can buy a sheet of cardboard from the stationers. If you cannot draw the patterns for the chair, table, bed and bureau with a ruler and some freehand strokes, you can trace them off with tissue paper and a pencil, and make yourself some real patterns.

Bend the furniture legs down carefully so as not to break them off, and turn up the tops of the chairs, and the head and foot boards of the bed. The bureau glass and drawers will have



to be drawn in with your pencil.

If your little house is going to be real dainty, and white cardboard furniture seems common, paste a sheet of gold paper, or of any pretty color you are able to get, over the cardboard and let it get thoroughly smooth and dry before cutting it out.

CHILDREN!

Do You Want a Watch?

A watch of your very own! A watch of real silver that keeps real time?

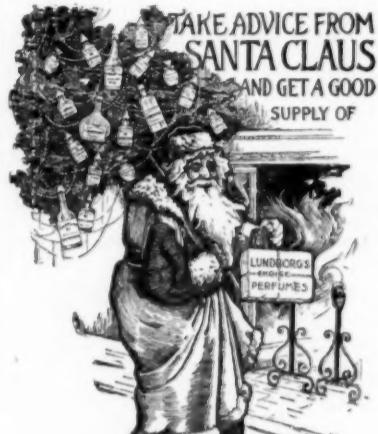
Here is a little beauty that THE QUEEN OF FASHION offers as a prize to the readers of "The Children's Page" sending in the largest number of new subscribers between now and December 20th.

Here is a chance to get a fine Christmas gift for yourself or somebody else. If you don't succeed in winning the prize, you will get something anyway, because you will be entitled to a premium offered on the Premium Page of THE QUEEN OF FASHION, according to the number of subscribers you send in.

THE QUEEN OF FASHION is only 50 cents a year, and for that money your friends will get everything that they would get in any other three papers—fashions, stories, pictures, poetry, fancy work patterns, receipts for making nice things to eat, etc.

Go to all the good housekeepers you know and get them to help you win the watch by subscribing on your list. Tell them that every new subscriber is entitled to any pattern they may select, free. Get to work at once because the time is short, but in the meantime send us your address on a postal card and we will send you printed blanks to assist you in keeping account of the subscriptions you get.

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OUR PRACTICAL PACE



AN OLD-ENGLISH CHRISTMAS.

"They served up salmon, venison and wild boars, By hundreds and by dozens, and by scores. Hogsheads of honey, kilderkins of mustard, Muttons and fatted beavers, and bacon swine; Herons and bitterns, peacocks, swan and bustard, Teal, mallard, pigeons, widgeons, and, in fine, Plum-puddings, pan-cakes, apple-pies and custard. And therewithal they drank good Gascon wine, With mead, and ale, and elder of our own; For porter, punch and negus were not known.

The Christmas Goose.

ALL American housekeepers do not appreciate the fact that the flesh of the goose is very sweet and tender and readily digested. To be good the fowl should be young—say from four to six months—and should be killed at least twenty-four hours before cooking. After plucking and dressing, the neck should be cut close to the breast, leaving the skin long enough to turn over the back. Flatten the breast bone with the rolling pin, and firmly skewer the legs and wings.

A young goose will require an hour and a half to cook. Baste it frequently and serve with water cress, with brown gravy and apple sauce in side dishes.

Make a dressing of four large chopped onions, a tablespoonful of minced sage, a pint of dried bread crumbs, two ounces of butter, one beaten egg, salt and pepper. Fill the body, sprinkle well with salt and pepper, put in a dripping pan, dredge with flour and add a cupful of water. Baste every fifteen minutes at least.

Roast Duck.

DUCKS to be good must be cooked rare—for this reason the above dressing should be cooked before stuffing the fowl with it. Cut an onion in two and put in the body of the bird; stuff with the hot dressing, truss, dredge with salt, pepper and flour, and roast in a quick oven, say thirty minutes.

Serve with currant jelly and a sauce made the same as for turkey.

Roast Turkey with Chestnut Dressing.

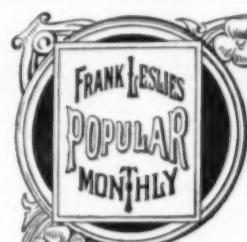
CLEAN the turkey and lard the breast. Throw fifty large chestnuts into boiling water for a few minutes, then take them up and rub off the thin, dark skin. Cover them with boiling water and simmer for one hour; take them up and mash fine. Chop one pound of veal and a half a pound of pork very fine. Add half of the chestnuts to this, also half a teaspoonful of pepper, two tablespoonsfuls of salt and one cupful of stock or water. Mix thoroughly and stuff the turkey and truss well before roasting. Use the remaining half of the chestnuts mashed fine for a table sauce.

What To Do With Remnants.

Turkey Soup.—Cover the turkey bones and dressing with one quart of cold water. Simmer for three hours; strain; return to the kettle. Chop whatever meat there is on the bones very fine, and return to the soup with one slice of onion, three stalks of celery cut very fine and two tablespoonfuls of rice. Simmer for three minutes. When ready to serve, season to taste with salt and pepper and add one cup of cream.

Turkey Soufflé.—To every pint of finely-chopped turkey allow one tablespoonful of butter, one-half a cup of cream or milk, the whites of three eggs, one tablespoonful of chopped parsley, salt and pepper to taste. Melt the butter and add it to the turkey, with the cream and seasoning. Mix well, rubbing it to a paste with a spoon. Beat the whites to a stiff, dry froth; add carefully, but mix thoroughly. Fill a well-greased pudding-dish and bake in custard cups, standing in water. Bake thirty minutes.

A Tasty Bit.—Cold chicken that will not go round may be stretched by losing some of its identity. Remove the skin and bones from the remnant, chop fine with radishes, celery or parsley and a dot of onion; heat a cup of cream or good milk, stir in a teaspoonful of corn starch, stir in the chicken and salt to taste. Slice an old loaf of bread, remove the crust, toast the slices, add butter, salt, flavor each with a drop of lemon and arrange on a platter; put a spoonful of chicken on each slice and serve alone or with a stewed prune, pear, apple, fried banana or baked tomato.



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SKINNY A heretic and doltish heretic which acts like magic. Payment 4 cents.

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Publisher's Column.

LADIES: I am going to reserve this corner once, at least, for a little chat. Of course, it will be almost wholly about *business*!

All publishers naturally inject much business into everything they say and do.

The publisher likes to get "points"—business points—and if he take pride in his publication, will like to hear from his readers. Won't you write occasionally and give us some suggestions?

First, Don't you think we are sending you an interesting Fashion and Household Paper? Don't you think it has improved much in the last several months? Don't you think the styles and illustrations of a higher order? In short, don't you think it a remarkably good paper for 50 cents a year? Other publishers wonder how we can send such a paper for 50 cents.

Of course we are inclined to have a good deal to say about subscribers. Speaking of subscribers—Did any of you ever try to get up clubs? A good many publishers will say it's the easiest thing in the world to do. It is not. But, candidly, it is not difficult if one only set about it in earnest and have a nice, clean, valuable journal to recommend.

There is no glory in doing something that is strictly easy, but there is in doing something that requires some effort, and, furthermore, there is money and valuable premiums in clubs. We offer them. See our premium offers. If you have any doubt, send for one of our premium catalogues. We mail them free.

But, I'm having too much to say about subscribers and premiums. We will branch off to the subject of patterns. Naturally we are allowed considerable latitude in this column. Patterns! Patterns! Patterns! I hear that word hundreds of times daily until one would think it became tiresome, but ladies! Patterns are my especial delight. I "adore" Patterns—such as ours. The most of them are such pretty and perfect-fitting Patterns. If we could *only* get them illustrated to look as well in our paper as they do made up, we could not fill the orders, but it is impossible.

It would take weeks to relate the trouble we have with artists on this score. Some of the patterns that are known to be perfect beauties, are made to appear beastly. This is sure, there is not a paper pattern published that can compare with the McCall, for style, fit and accuracy in every particular. You ought to see some of my friends who are wearing frocks made after some of these patterns; they are perfect beauties. You would go and get the material and have a gown even if you did not exactly need it—just to look like my friends. Of course, they are fine looking ladies at all times, but these gowns, made after our patterns, do add so much to their appearance. I wish you could see them. I have one friend, for instance, who made up a dress from pattern No. 4092 shown in our October issue; it also is a perfect beauty. She said it cost very little indeed. If it's of enough interest to you, you can write me and I will ascertain from her just the material, how much it cost, etc., etc. Before finishing I want to caution you against the cheap imitation patterns recently put on the market through the papers and elsewhere. Don't try those. You will regret it. They are trying to sell them on the reputation of the celebrated McCall Bazar Glove-Fitting Patterns. They are cheap, inferior, carelessly cut and wholly unreliable.

Be sure the name *McCall* is on the envelope of every pattern you buy. It's a mean piece of business this imitating.

Some day we are going to tell you something of how we go to work to get designs and make patterns; it's really very interesting.

We hope you will notice our premium offers, and particularly our great book offer. We are going to add 50,000 to our list of subscribers right off at once, which is why we make such offers. There is no money in it, we actually give more than we get.

I should not have taken so much space. The real use of this column ought to be the following:

PUBLISHER'S NOTICES.

ADVERTISEMENTS.—We will not knowingly or intentionally insert advertisements from other than perfectly reliable firms or business men. We believe that all the advertisements in this paper are from reliable parties, but, if subscribers find any of them to be otherwise, we will esteem it a great favor if they will advise us. Always mention the "Queen of Fashion" when answering advertisements.

PATTERNS.—Very careful attention is given to all orders for patterns. Patterns are sent immediately on the day orders are received. There is no reason whatever for delay.

PROMISES.—All promises heretofore or hereafter made to our subscribers will be strictly carried out. Anyone having cause for complaint kindly writes.

OLD PATTERNS.—Many ladies write to know if they can get patterns that were illustrated in former issues of "The Queen of Fashion." To this we reply "yes." Nearly every pattern that has ever been seen in "The Queen of Fashion" will be sent promptly on the day order is received. We do not discard patterns until we are sure there will not be further orders for them.

MUCH FOR LITTLE.—Upon seeing this paper the first time, a great many ladies are surprised that we can offer such a journal for the mere nominal sum of 50 cents a year. No wonder; for it is equal to many published at five to eight times 50 cents.

The reason we can do it is because of our extensive pattern business. The McCall Bazar Glove-Fitting Patterns—the leading patterns for over twenty years. We must necessarily have the very latest and best styles. Hence the value of THE QUEEN OF FASHION.

For 50 cents a year, subscribers to THE QUEEN OF FASHION get very much for very little.

CITICISMS are invited from our subscribers. Suggestions that will lead to the improvement of THE QUEEN OF FASHION will be appreciated.

PREMIUMS.—See our Premium Offers for new subscribers. The articles promised are exactly as represented. This can be depended upon.

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46 EAST 14TH ST., NEW YORK.



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"I won't let my mother know," she said.
"She'd never allow me to go;
She's well on in years and has funny ideas;
And, Charley, she hates you so.
I know you're a genius, just as you say.
But she thinks that a man ought to work every day;
And—the way that she says it is very provoking—
Declares that you think more of drinking and smoking.
So-to-night off together we'll quietly go
To be married in secret, and mother won't know."
* * * * *
And so they were married and nobody caught 'em;
But mother knows now, for she has to support 'em!
—Polly Pry.

EASILY PLEASED.—The man who is satisfied with himself.

A FORGET-ME-KNOT.—The string tied around one's finger.

IT'S FUNNY, but a speaking countenance is most expressive when the mouth is shut.

"Did you ever try the faith cure, Tompkins?"
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Is surely very mean,
If he makes moan because he's got
To keep the sidewalks clean.

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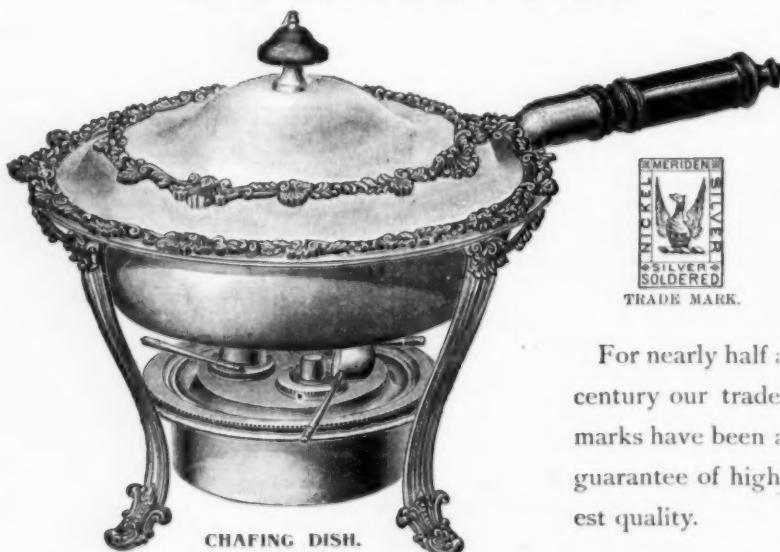
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